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The Importance of Educating Children in an Aesthetic Spirit

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ABSTRACT

The article highlights the issues of educating children in preschool educational organizations on knowledge, skills, aesthetic feelings, interests, aesthetic needs, aesthetic tastes, and judgments realized through the aesthetic activities of preschoolers.

KEYWORDS: *educator, independence, national idea, moral norms, Fatherland, fairy tales, pedagogical technologies, educational games.*

Introduction

Aesthetic education is the one that leads him to achieve a balance between the forces of imagination and those of action, between dream and reality, between the aspirations of the ego and the acceptance of reality, between the duties towards oneself and those towards one's peers. Aesthetics, or a set of values relating to nature and the appreciation of beauty, should be incorporated into early childhood development. In doing this, young children will see the connection and importance of music, visual arts, and pretend play in their education. The concept of aesthetic education is very broad and encompasses the teaching of an aesthetic perspective on everyday life, work, social interactions, the environment, and art. In turn, children's complete education includes aesthetic education. It is very closely related to moral education. A child's mind, emotions, and imagination are all developed when they are exposed to the art and beauty of life. Educating kids about beauty aids in their accurate comprehension of life's experiences, noble emotions, and goals. Children who receive an education on beauty are endowed with attributes like empathy, which enables them to feel and share the pleasures and sorrows of others. The development and enhancement of an individual's aesthetic activities, attitudes, and aesthetic consciousness take time in the process of aesthetic advancement. A person's creative integration of socio-historical and aesthetic experiences leads to the creation of their aesthetic identity. There are various kinds and methods for doing this. A person's development as an artist is greatly influenced by their education and training, which are directed toward a certain objective. The subjective element of aesthetic need is what drives someone to participate in artistic endeavors in all of its forms and to have an aesthetic sense of being. The demand for aesthetics motivates more research into the evolutionary patterns of the science of beauty.

Research methodology. A person with an aesthetic interest is oriented toward the aesthetic evaluation of art, the environment, and aesthetic endeavors. Aesthetic demands are born out of aesthetic interest. In addition to "aesthetic education," there is also "artistic education." Learning through art is known as artistic education. A person's aesthetic perception of the form and content of artistic works, the growth of their artistic taste, the stimulation of their creative process, and their ability to perform in certain artistic mediums are all intended to be enhanced. The creation of thought, its practical application, the capacity to synthesize information and perceptions, and the authentic presentation of emotions and ideas are examples of its outcome. One of the most significant ways that students learn about aesthetics is through the objects of the material and spiritual cultures of nature and society. Aesthetics is also reflected in the patterns of the emergence, development, and functioning of aesthetic consciousness, as well as in the patterns of art historical growth. Teaching, grounded in the aesthetics tenet that "beauty is life," views its primary goal as educating the next generation about the beauty of life, work, married couples' relationships, and the development of their perception of both life and art.

A person's beauty elevates him and guarantees that he is a nice, pure, and tasteful man. Meeting a stunning woman awoke in one an aesthetic sense, as well as an exuberant, carefree joy. Aesthetic perception is free of prejudiced opinions derived from a self-serving perspective or a self-centered tone on seen reality. N. G. Chernyshevsky writes about this: "The intuition generated by beauty in a person is like that radiant joy that arises when a person meets the closest person. We love beauty immensely, we rejoice in it, enjoying it, as we rejoice at meeting the closest person"[1]. The creation of beauty has occurred throughout human history and is a component of culture and history. Its existence and objectivity are focused on the creation of practical applications for the theory of aesthetic education, guaranteeing the younger generation's methodical assimilation of aesthetic experience and, consequently, their development from the aesthetic side. Simultaneously, education and upbringing serve as the primary channels for absorbing the aesthetic culture of the community.

According to Berlitz, art is the ultimate expression of understanding and aesthetic reflection in creative representations since aesthetics is fundamental to existence and secondary to awareness. Due to its emotional influence, art may captivate not only a person's feelings but also their thoughts and will. This is how art demonstrates its educational value, making it both the subject matter and the method of aesthetic education. Moral, mental, labor, and physical education are strongly associated with aesthetic education. The connection between moral and aesthetic education stems from the fact that happiness at being able to appreciate beauty is akin to happiness at having done good deeds for others. Conversely, doing evil things results from the incapacity to see beauty rather than to appreciate it. Art has the ability to elicit strong emotional reactions in its viewers, which enhances their perception of life's events and

[1] Chernishevskiy N. G. Poln. sobr. soch. — M., 1948. — T. 2. — S. 473

phenomena. Education in aesthetics and work education are strongly intertwined. Children find employment fulfilling because it gives them a sense of accomplishment when they complete important tasks or valuable labor. "Without the joy of beauty, there is no joy of work," wrote V. A. Sukhomlinsky, "but in them beauty is not what a child acquires, but what he creates in the first place. The joy of work is the joy of life"[2]. If a person is brought up aesthetically, he will be able to see beauty even in any difficult job and do it with a good, wonderful feeling-pleasure.

Discussion. Aesthetics and physical education are strongly related. A person's beauty cannot be imagined without excellent health and flawless physical appearance. His stunning body, his talent for performing motions artistically, his ability to create beautiful movements in time with music, etc., are few examples.

Numerous educators and psychologists have conducted studies that have shed light on the intricacies of kids' artistic endeavors, their feelings, their imaginative and aesthetic sense, and the processes by which their feelings and ideas form.

The researchers came to the conclusion that children's imaginative and sentimental creative faculties should be fostered in tandem with their aesthetic development after carrying out these trials.The distinctive feature of aesthetic imagination is that, in contrast to other forms of perception, the way objects are "seen" and "heard" takes on an entirely new meaning. In everyday perception, things' tone and appearance are not as significant as their significance. Furthermore, being able to perceive the viewed object's picture, its expressive aspects, and its subtle colors is crucial for aesthetic perception. Thus, the cultivation of observational abilities and a high degree of sensory culture are prerequisites for aesthetic education. Only through approaching objects and events with particular dignity and using the standard of beauty do aesthetic experiences emerge. Thinking and aesthetic perception are closely linked. The perception of beauty and the growth of creative activity are both dependent on imagination, which is constantly present in aesthetic experiences. Activity is the process through which imagination is produced. Imagination is needed when crafting, drawing, and listening to fairy tales. Interaction with things during the activity initially causes the illusion to appear. A youngster imagines this picture before they can portray or express it when they draw or play. There's a parallel tale with how works are seen.

The outstanding Polish teacher Janusz Korczak in one of his letters reminds us of the need to rise to the spiritual world of the child, and not condescend to him. This is a very subtle thought, the essence of which we, teachers, need to delve deeply into[3].

So, aesthetic experiences are a complex phenomenon that includes such features as the active functioning of feelings, imagination, and thought, the need to express one's thoughts and feelings, and inactivity.

The aesthetic development of children is closely linked to their turbulent daily lives.

When we mean young children, we should not yet think about their aesthetic education, but about their emotional and sensory development. The child will be delighted with the shiny paint, which will be present from the rhythmic sounds and movements. During the first year of a child's life, their sensory sensitivity improves. An adult plays an important role in shaping the emotional experiences of a child of this age. Talking to an adult with an open face in a dynamic tone helps the child to positively relate to certain properties of objects. And, conversely, the thoughtful voice of adults, a hint that they are on their face or snorting, twitching, twitching, etc. form a negative attitude towards a particular object or its quality in children. In the second year of the child's life, his perception gradually improves. Children begin to perceive not only the features of being, but also some means of aesthetic expression in works of art. Children of this age have a response effect to funny and sad melodies of music, to their firm and calm tone, to quiet and fast, etc. k. V.A. Sukhomlinsky, like A.S. Makarenko, Ya. Korchak and other outstanding teachers, firmly believed in the mighty power of education.[4] Children, for example, might use play or drawing as a way to interpret and elaborate experiences. Teenagers might express experiences through music, poetic language, images, or even in the way they dress. The aesthetical way of learning can also include an interpretation of other people's expressions.

As for the middle group, significant changes are taking place in the development of the aesthetic perception of children. Their aesthetic perception becomes much clearer and more differentiated. But even in this case, it will be short and will depend on the child's personal experience and interest.

Children at this age are capable of the simplest aesthetic assessment of an artistic image, they become able to correctly understand some aesthetic means, to understand the essence of the image.

The process of perceiving beauty in children is pronounced, touching, and active. This is especially evident when watching puppet theater, movies, cartoons, and TV shows. Children act freely, joining the actions of the characters of the work, telling them how to behave in a particular situation, as if playing with them. Children of this age compare familiar works of art with new ones and draw some conclusions. Children learn poetry from prose, some genres of fiction, the same types of visual activities, and music (a fairy tale from a story, a march from a dance, an alley from a game, etc.). k.) begin to separate from each other.

The image begins to show independence, the desire for creativity in performing the task in all types of activities, such as artistic, musical, and theatrical. When children immerse themselves in the game, they begin to consciously strive for expressive images when singing, in staged games.

By the end of a large group, they carefully listen to music, and works of art, closely monitor works of fine art, rejoice at the actions of the positive characters in them, and condemn evil. The child develops the ability to listen musically and poetically. They develop a steady interest in certain musical genres, and works of literary and visual art.

[2] V. A. Suxomlinskiy Serdtse otdayu detyam Izdaniye chetvertoye Izdatelstvo «Radyanska shkola» Kiyev 1973.

[3] Janusz Korczak The Child's Right to Respect Janusz Korczak's legacy Lectures on today's challenges for children © Council of Europe, November 2009 Printed in France

[4] Suxomlinskiy V.A. Izbranniye pedagogicheskiye sochineniya: V 3-x t. T.3. - M.: Pedagogika, 1981.

Children begin to develop artistic and creative abilities, they independently weave riddles, songs, fairy tales, and poems, and work with applications and pictures. Now they become appraisers of their work and the work of their comrades.

The works of art that they observe, the musical works that they hear, can see, and notice the most subtle sides of the verses they read. Some poetic images in works of art are remembered and used in their speech, they begin to form an interest in the surrounding beauty, art, and various types of artistic and gaming activities.

Children react with great emotional excitement to the behavior of the characters of the work of art, but they still cannot understand the hidden motives in the behavior of the characters of the work, the development of artistic creativity in children continues, but their thoughts are still distinct, and unstable.

Thus, the period of preschool age is the improvement of one's aesthetic development, based on the goals of educating children in the aesthetic spirit through educational influence and its place in the formation of a child's personality.

Conclusion

Kids love fairy tales the most. The good thing about a fairy tale is that it doesn't take long to think. Fairy-tale characters are close and familiar to the child. The language of the fairy tale will be both alive and alive. The main thing is that the teacher himself loves and understands fiction, and can expressively read prose works and poems.

Children in kindergartens under the guidance of adults, concerts, holidays, and birthday celebrations for kids should be organized in such a way as to evoke joyful feelings in children, be meaningful, and remain in their memory for a long time. In short, aesthetic education is an important part of the upbringing of children as well-rounded people and is carried out in close connection with mental, moral, and physical education. Aesthetic education uses beautiful things to educate and promote human development, connecting various knowledge blocks to enhance people's ability to recognize, understand, appreciate, and create beauty.

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[4] Suxomlinskiy V.A. Izbranniye pedagogicheskiye sochineniya: V 3-x t. T.3. - M.: Pedagogika, 1981.

[5] "Ilk qadam" davlat o`quv dasturi- Toshkent 2022 yil.

[6] "Bolalar bog'chasida estetik tarbiya" 2000 yil.

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